COLE BLEASE GRAHAM [CBG]: This is Tape 19, Side 1, an interview with Governor Robert E. McNair as part of the McNair Oral History Project of the South Carolina Department of Archives and History. Today's date is March 29, 1983. Governor, we've been talking about education and the development of financing and administrative mechanisms for management of education at all levels in the state. Let's shift now to the subject of television and education. What were some major events in the development of educational television or instructional television during your administration?

ROBERT E. McNAIR [REM]: I think we realized first that we had something that was unique. It was recognized by other states and other nations really as being a unique tool for teaching and for other purposes. We weren't fully utilizing it. At that time we had the closed circuit program which went directly into the classrooms, and we'd had a problem that was not unexpected of acceptability by the classroom teacher. We had to find a way of better utilization of that very valuable resource, and I think one of the first things I recognized was the lack of communications and the lack of coordination between the public school people and the ETV [Educational Television] people. We found even that different textbooks were being used. The one approved for classroom use was different from the one that the TV teacher was using. This was an illustration of the lack of communications that we had. We also discovered that not all the schools operated on the same class schedule. Some, you know, would start at ten minutes before the hour or ten minutes after the hour.

Well the system we had couldn't accommodate that, so there were a lot of things that had to be done to really get ETV into the classroom, to get more acceptance of it, and to get better utilization of it. I

think one of my first things was to recommend that the state superintendent of education be added to that commission as a member. That gave some direct communications, and Cyril Busbee made a significant contribution because he was able, by being there, to help with all of the little problems that we had that were big ones really. We soon discovered that we had, with Henry Cauthen's leadership--and Henry's been one of the outstanding people in this in the whole world really, a pioneer and a real leader. Of course, we had school people, the former principal of Dreher [High School] [Lynn Kalmbach] was the first head of it--and outstanding educators involved, but Henry was the technology fellow, the technician that we had to advise us about some of the new, modern technology. With that, we were able to do some things that would make it more available really to the schools. Then we worked together to try to get them to utilize it more. So really, one of the first problems was getting at a continuing problem of acceptability and a continuing problem of getting them to use it.

Beyond that we recognized that this was a resource that was unlimited and that we just weren't tapping it. We soon discovered, with some of the thinking on the part of various groups around the state, that with the closed circuit system we could do a lot of things that we weren't then doing outside of the classroom. We could use it in the adult education program, which we did. We could use it in medical education. We could use it in law enforcement training, and it became, I think, really one of the finest resources that we had to communicate and to do the kinds of things you needed to do in a very broad way with people. I know I was very pleased to learn that when they first started doing some of the open heart surgery, we could do it on television and let people see it. When we ran into all the various Supreme Court

decisions that changed the whole search and seizure process that we'd all lived with, we could immediately develop programs and through the closed circuit system we could put it out to all the law enforcement officers in the state. I recall we were even able to bring in someone from the Department of Justice to conduct a series of programs on what you could do and how you could do it and all of that sort of thing. So we developed a very sophisticated law enforcement training program on this.

We had also begun to develop the open circuit to reach the public because we felt that this was a source that we could make great use of to reach the general public. So I think with the coming of the new technology where we could put it in classroom on various schedules or where we could put it out to medical and law enforcement and people in any profession, and also the open circuit's capabilities, made it a terrific tool for us. We began to realize how valuable it was during that period of time and make better utilization of it.

We felt that there was no way we could upgrade the quality of education if we didn't put better quality in the classroom, and we realized that we didn't have time to teach and train the teachers that we needed to put in every school in South Carolina to teach the math and the sciences and the things of that nature that we wanted to get out there. Thus, through this medium, we could put the finest teacher we had in every classroom. That was when we got on the thing that every child was entitled to a quality education. It didn't matter where he was. You know, the kids in Allendale and Jasper and Horry were entitled to the same quality that they got in Columbia and Beaufort and Spartanburg.

CBG: Where did that spark come from? Was it from outside the school system?

REM: It really came from Sputnik (chuckles), sort of like we've got right now with the new alarm about science and math. It's a repetition of the same thing we had then. We got into the Sputnik age, and we found out we were just so deficient in the quality of the system that we had to do something about it. There's where the business community here was again sort of a forerunner and provided the emphasis and the stimulus for us to look at something like that by bringing Dr. Werner von Braun here to speak at a luncheon one day to talk about what was going on and what was going to be happening, the changes in technology, the changes in all of the requirements, what the educational system was lax in, and where we needed to go. That was really what kicked it off. Charlie Daniel, who headed Daniel Construction, John Cauthen, who headed the textile manufacturers, and Mr. A. L. M. Wiggins over in Hartsville, people like that really got out front and decided that this is something we ought to do, and [Ernest] Fritz Hollings, who was then governor, got excited about the opportunity and that was where we started with ETV.

CBG: The ITV [Instructional Television] circuit was originally for the TEC [Technical Education] system wasn't it, as opposed to public schools generally?

REM: No, it really was for public schools.

CBG: Public schools.

REM: It really was for public education. It was later that we introduced it into the technical schools. That was another thing we discovered because TEC was also just in its embryonic stages at the same time, but it was really done for public education. We hadn't and didn't use it beyond the classroom at that time. The system we put in, of course, was the best we could. What we ran into was, you know, that every class throughout South Carolina didn't move at the same pace, and

that TV teacher was teaching at a level that she had taught at before for the very brightest and most advanced students, probably in one of the better, more advanced school systems in the state. Thus it didn't take long for everybody else to fall behind, and so the television sets would go off, and they'd go right back to teaching again the same way they always had.

To me, it seemed like it, regardless of that, was a great tool for the teacher, you know, and I almost got turned around that, if we could put pressure on teachers to use it, we could improve the teacher and thus over the long haul improve the quality of the teaching in the classroom. But we ran into a lot of problems with it and still haven't solved them all. I used to say as I traveled around that when I drove up to a school unannounced the first thing I could hear were the TV sets click on all over that building.

CBG: Were you able during your administration to do a broad-based evaluation?

REM: We did a lot of studies. Yes, we did a lot of studies through the Department of Education and through the school administrators and all. When we started ETV, we started it as a sort of an autonomous system with a board, very strong people who built it into an image system really, a system that was envied by everybody else in the country. At the same time, we did not involve, as I said, the public school people as much as we should have, and I'm not sure if we had, we would have built the system. So it was one of those things where we really were wise probably in following the course we did and then trying to take advantage of the system as we went along.

CBG: Do you think that the addition of public broadcasting channels served to support the instructional purpose?

REM: It really did. The coming of all that public broadcasting, with grants from various sources, including the government and private sources, was a stimulus itself. They were the pioneers in early childhood education, really, with *Sesame Street*, which got a great acceptance and I think was the one that caused all of those who had been saying we couldn't afford to reach below the first grade and/or we weren't sure we should to reconsider. The big debate was going on over kindergartens and early childhood education at that time. The coming of public broadcasting and the coming of programs like *Sesame Street* and so many of the others, I think, really served as the kind of demonstration projects we needed to get into those things. There were so many other programs that came from public broadcasting that meant a great deal to a state like South Carolina. We weren't exposed to things like that before, and it gave us an opportunity to let everybody who was in the looking and listening area see some of the stuff they were doing.

CBG: Was financing and politics difficult? Were there debates over one station being built sooner than another?

REM: Yes, well there was over getting the closed circuit system into the schools. It took a number of years to get it out to all of the schools and to buy the sets. The local schools had so many crying needs until they never could put a priority on buying the television sets. So the state was having to supply funds to help with that program. At the same time it was extending and expanding the system to reach the schools. Yes, everybody wanted it, naturally, and everybody wanted it at the same time that somebody else was getting it. So there was a lot of politics in controlling the growth of it and making it available and where it would go first, the goal being to extend it ultimately into every school in South Carolina.

CBG: Did South Carolinians play any role nationally, like with the Corporation for Public Broadcasting at this time?

REM: Well, we were out front and still are. We had, at that time, the only fully state-supported, complete network serving all of the state and serving both closed circuit and open circuit, a dual system. So from the beginning we've been a forerunner in all of this. You know, we sort of served as a guinea pig. People were coming and looking, and not many people were able to do what we did. There is not another system that I know of in this country comparable to what we have really, and, of course, the Southern regional television system, SECA, was born here to bring all of the Southern systems together so that we could produce programs for distribution in the Southern region. That was about the time we got into higher education, also, where we felt that we could get into that, and there's where we got into another problem of colleges and universities wanting to put in their own production facilities. They just duplicated . . .

CBG: Yes.

REM: . . . what was already here. We had a difficult time controlling that and keeping it reasonable with all this vast productive capacity we had at ETV which could be utilized at the college and university level. We got into industry programs, safety programs, through ETV. We could produce and put in the plant safety programs and things of that nature. As I say, we could use it in adult education, use it in the technical training programs. We began to use it in the post-graduate programs at the higher education level. We pioneered in that with the graduate effort in education and in business administration out there.

CBG: Was the separate channel for medical training developed about this time, or was it more discussion?

REM: I think that was more discussion at that time. They just utilized it at night, you know, when school wasn't going on. That meant that closed channel was available, and they could, like law enforcement, put it on at night time. That was done in the schools in various areas where all the law enforcement people could have easy access to it.

CBG: The conference telephone or two-way talk-back system that ETV had was really unique, too.

REM: It was, yes. I have to say that there were two things that I think we pioneered more in than anybody else, television and our technical education program, which was also sort of a national demonstration undertaking. Those two things have probably been the two most important things that we've done for South Carolina. Nobody else has yet been able to go at it the way we've done it, as full and comprehensive as we have, and they're related. They are sort of tied together.

CBG: Shifting topics, we can perhaps talk about another area of development which was unique in many ways to your administration and for the state, and that is the capitol complex. What was your vision of the physical development of state offices and the support structure?

REM: This was part of, I suppose, no original plan, but when we got into it, we found how there was just no order in it. Everything was so disorganized and fragmented and scattered around until even those of us who were, you know, fairly knowledgeable didn't know where to go to find somebody. Agencies were scattered all over the place. We were leasing an awful lot of property and there was really no order in that. There had never been any organized effort to provide physical facilities for state government. If some agency needed something and had the political influence and could get it through the legislature, they could have their building. What we thought they needed was to develop some kind of plan

for the organizational structure of state government and then let the physical facilities come behind that, sort of let them fall into that plan.

That's where [William] Bill McInnis developed for us, with the planning people and with others contributing to it, sort of an organizational structure in putting together compatible agencies and entities. Thus we ended up with what we call a health and welfare complex with the Department of Mental Health and [the Department of Public] Welfare and [the Commission for the] Blind and all of those out in the area on properties that were then owned by the Mental Health people. We ended up with the law enforcement complex out in the area where SLED [the State Law Enforcement Division] and Juvenile Corrections and Corrections are. We felt that the core of state government needed to be pulled in from all around the periphery and that brought us to the capitol complex, as we talk about it today, and the fact that it ought not to be scattered all over the city of Columbia, that we ought to have it in one area in and around the capitol. The city had its long-range plan for growth, and we tried to work with that and coordinate with that and helped develop sort of a boundary area for the university [of South Carolina] and a boundary area for state government.

We determined that the Capitol Complex would be where it is and that the agencies, you know, more involved in day-to-day activities would be located there. That was changed in the utilization of them. In the plan as it was designed, we didn't contemplate having a full building for the House of Representatives and a full building for the State Senate. Originally we had all of the constitutional officers assembled in what is now the Wade Hampton Building and all the financial-related agencies in one and all of the other regulatory-type agencies in another. The

Supreme Court was scheduled to go in where the Gressette Building is now located. We had to get space in the State House for the governor to operate and for the legislature to have some additional room, committee rooms. We were going to make the State House sort of the legislative building and space for the governor down in the area where he now is. The city then was able to get a new post office, and, of course, as a result of that, we worked out an arrangement to get the old post office and located the Supreme Court in that.

CBG: Did all of these developments generally meet with satisfaction and approval?

REM: I think generally we had pretty strong approval. Everybody from the agencies involved seemed to look with favor on that. The people seemed to look with favor on it. We had some problems. There was a lot of planning that went into it, and I suppose that contributed to the acceptability of it. I think it met with favor here because we were pulling things in to a defined area rather than scattering around. We determined, for instance, we wouldn't go north of Gervais Street and that we would develop Senate Street. That's where we put the State Library, down in that area where Archives and History and Education and where the Art Museum are. The thinking was that we would, in effect, take that over and make that the State Museum and expand those facilities and have what we called the sort of four corners of education, history, library, and museum. That made good sense to us.

CBG: There was some talk of a university [of South Carolina] arts complex down in that same area.

REM: Yes, that came later on as they began to plan and talk about the university and ETV and all getting together with one sort of center for

the performing arts. There were a lot of good plans. In fact, there was some authorization for it at one time, but it never really got going.

CBG: Did the financing go down all right?

REM: The financing went quite well. You recall all of the financing for the capitol improvement program was generally acceptable with minimal opposition. The funds for the various institutions that had to be taken care of also went quite well, I think. Then I go back again to all the work that had been done in trying to plan for it and to put it into a program, a planned program rather than sort of a haphazard-type of development.

CBG: Did the legislature have to vote on each bond issue for each project?

REM: Well, they did effectively, but what we did was normally presented them with a package. We had worked pretty well with the leadership and everybody to say, “These are the things we need to do,” and then we had it in such a way that we avoided the old system of, “Well, you’re going to get that. I want something,” and, you know, just really balloon it out to where it got very unrealistic. We were fortunate in being able to hold it normally to the plan that we had, and that was the key.

CBG: Was there a person who was significant in implementing the plan generally?

REM: Well the planning division headed by Bill McInnis, did most of the planning, and [Patrick C.] Pat Smith, who was then the state auditor and the budget director, was very instrumental in helping put it together. Then I think we had good strong support from the leadership of the General Assembly, Senator [Edgar] Brown and the Budget and Control Board particularly. We used the Budget and Control Board then extensively, and we always took our programs and things of that nature to the appropriate

committees. I always went to the Senate Finance and the House Ways and Means Committee and presented them myself with all the reasons for it and then to the leadership of both houses to get their support in advance of sending it up to them.

CBG: So there really were no surprises.

REM: There really weren't too many surprises because we'd worked real hard in advance to get ready for it.

CBG: Do you think that the project or the idea, you look back on it, was successfully implemented?

REM: I think so really.

CBG: It still has potential for continued development.

REM: That's right, and it was a good format really for continued follow through, and generally there's been some follow through. I think we accomplish most of the things we wanted to do.

END OF SIDE ONE

SIDE TWO

CBG: This is Tape 19, Side 2, an interview with Governor Robert E. McNair as a part of the McNair Oral History Project of the South Carolina Department of Archives and History. Today's date is March 29, 1983. Governor, were there some interesting sidelights about the development of the capitol complex?

REM: Well, there really were because it was a large project. (laughter) It was a big undertaking, and I wasn't (chuckles) sure whether we could digest it and accomplish it or not. I'll never forget the first time we talked about it and discussed what we needed and how we needed to do this downtown Capitol center complex. Bill Lyles, who headed the Lyles, Bissett, Carlisle, and Wolfe architectural firm, made an appointment with

my secretary and wanted to take me out of the office over to his building. He wanted to show me something, and he took me over there. What we had done is brought his firm together with Wilbur Smith's firm and with Robert Marvin's firm. My feeling was that we had several critical problems. In addition to building we had parking problems. There just was no where to park around the capitol area. We couldn't go put buildings there and create a need for more space with no space to put it. And whatever we had to do, had to be well planned from an aesthetic point of view. So we brought the architectural and the transportation and the landscaping people all together and had them sit down together from the very beginning and plan this thing.

He showed me the first model, and the model itself was really shocking when you looked at it. You wondered, "What in the world will we do with all of this? How in the world will we ever get public support and legislative support? I think the biggest thing was in all the studies there was only one way to get parking and that was to go down, and that's something we'd never done before. Nobody had ever dreamed of underground parking in Columbia and particularly under the State House, but they do it in Washington and they do it in other places. So of all the projects, I think the underground parking became the most difficult and the most delicate and the most discussed as we went along. For instance, we had to close Senate Street. It ran through the Capitol Complex, right through the middle of it. So we had to get the legislature to close that, and then we had to sit there and watch them dig that hole in the ground that many of them referred to as Furman's great big fishing pond. Furman McEachern, who was then director of General Services and a very outstanding fellow, who'd come from the State Highway Department, sort of took charge of coordinating the physical side

of it and the construction. During the campaign, I think John West, who was running for governor, caught more flak from Albert Watson about the giant hole in the ground behind the State House.

One of the most frightening things was when we got down digging that hole, somebody came up with the idea that if we had any kind of slide or any kind of problem, that State House might move. (chuckles) You know what that would do to you. It would make you have a heart attack or want to go to China or some place like that.

CBG: (chuckles)

REM: So I'll never forget having the contractors in my office. I got the contractors who were responsible for all that earth moving and everything like that in, and I said, "Let me just say one thing to you. Whatever, you do, you've got to be sure that nothing disturbs the foundation of the State House. If this thing moves a fraction of an inch and does any harm at all, none of us will survive and get out of this." That turned out to be probably the most important point of the whole thing, was to get that parking down under there so that we have adequate parking around the State House and relieve the city of providing all of that. In the meantime, you know, we had planned a periphery, with the coliseum, and there were plans for a big new theater that the city was going to put in for the performing arts down in that same area. That was programmed, I believe, for where a bowling alley is now, and that never was accomplished, but all of it was sort of part of that overall plan that was developed.

CBG: Mr. McEachern worked on the revitalization of the State House and the mansion grounds, didn't he?

REM: That followed. We had decided earlier, I had, that the governor's office really ought to be in the Capitol building. That's the place for

it. Everybody coming to Columbia thought the governor was there. For good reasons Senator Hollings had moved it over to the Wade Hampton Building. The Supreme Court was in there, the secretary of state, and the comptroller general. All of them were in the State House, and the governor had only that one little half of one wing, sharing the corridor, which was a big corridor through there, and to get space to operate he moved over. Well, I had, as a member of the legislature, found that to be awfully inconvenient because if the governor wanted to see you, you had to walk across the street. That was just not satisfactory. When everything was going on, his quarters were cramped. They were small--beautiful, but almost like a miniature office.

We had to move it back and that was part of a plan to get the Supreme Court somewhere to go, which nobody had been able to work out with them. It was good fortune that the old Post Office became available and they were acceptable to moving over there. That's when we sort of gave them the opportunity to plan and move. We were able to get the secretary of state, who was then Frank Thornton, to move into the governor's office over in the Wade Hampton Building. Having those nice offices made it easier to persuade the secretary of state to move over there. The comptroller general was very cooperative. In fact, he was volunteering, coming to me saying, "You need space, and if you want, I will move." So we then moved all of them out and gave the legislature what was then the court quarters for their hearing rooms and some committee rooms and the governor an entire wing. That gave us adequate space. That brought on a sort of refurbishing and redoing of the State House.

In the meantime we'd moved into the Mansion, and coming from Allendale, you know, we'd lived modestly, and we weren't accustomed to

that kind of living and that kind of entertaining. We discovered that Mr. and Mrs. [Donald] Russell had brought a lot of their things down from Spartanburg and had them in there. So when they moved out, we were just short of a whole lot of things, china, silver, furniture, and furnishings. All we could do was to try to find some way to do it. The state was operating on a very tight budget. I remember Josephine literally sitting down in the middle of the floor and crying one day because here she was, you know, from Allendale with a schedule of entertaining guests and nothing to entertain with and not knowing how . . .

CBG: It must have been frightening.

REM: . . . to get into formal entertaining. That's where we began to call in friends. Carolyn Blatt, who was Judge [Sol] Blatt's wife from Barnwell, had been a good friend and knew a lot of people in Columbia. Through her we were able to pull them in, and that was the beginning of sort of a little advisory group for her headed by Lilla Hoefer, Jean Toal's mother, to help her in how you do these things and to help her, too, with entertaining and with all the tours and everything else going through there. So we soon got a mansion commission together, which I created by an executive order, to work with her, to go out and try to solicit historical things for the Mansion.

What we were looking for were pieces of art by or about South Carolinians or pieces of furniture which had belonged to prominent South Carolinians that people would either lend or give. We discovered that people were anxious to do something like that, that they welcomed the opportunity, provided you had a way of securing it and taking care of it. Jack Craft from the museum here and Milby Burton from Charleston and people like that were extremely helpful to us in assembling things, and

it soon became sort of a showplace. We had some of Governor [Francis} Pickens's family give a piece of furniture. Others would put a piece on permanent loan. We were able to get some business people to provide funds to acquire Arthur Middleton's bed. We found it up in Pennsylvania. The family wanted to dispose of it, were willing to dispose of it, but naturally weren't in a position to give it. They wanted $5,000. Arthur Williams raised that from the business community so we could acquire it.

CBG: Mr. Williams is descended from the Middletons, isn't he?

REM: Yes.

CBG: There was something of a personal interest.

REM: You find a lot of those kinds of ties. In Aiken we found Mrs. Eulalie Salley down there who had ties to one of the very prominent families. She was able to secure for us a chandelier that came from one of the prominent families in South Carolina, one of the former governors. So this became a project that Josephine took on then, almost a fulltime project, to refurbish the mansion.

As a result of that, we created so much interest in the Mansion until we had another problem of people wanting to come see it and use it, tour groups, coffees, teas, until it almost was beyond what the Mansion was capable of handling. That's where the idea of the Lace House came in. I don't know the historic value of that, but the wrought iron work and all had a lot of significance, and tied in with Boyleston gardens that the Historic Columbia Foundation owned. It was a very interesting piece of property, having been owned by the WCTU. They used it as their headquarters and for various functions that they had, and they were willing to dispose of it.

The big problem was to renovate it and restore it and that's when they had just come down with the federal program where you could get funds for restoration of historic projects like that. Josephine, with [J. Robert] Bob Hickman, who was then head of PRT [Department of Parks, Recreation, and Tourism], was able to write up and get a grant to acquire it and to restore it and to fix it. The purpose in getting that was to take the pressure off the Mansion to use it for coffees and teas, to allow people to come through the Mansion on tours but to get the coffees and teas and the wear and tear over there.

There was also an original plan to have an apartment upstairs for the benefit of the lieutenant governor. At that time the lieutenant governor just presided over the Senate, and we spent all of our time running back and forth with no place to stay other than a hotel and no place for the family at all unless you stayed with friends. We thought it would be a good idea to have an apartment that would be maintained for the use of the lieutenant governor and his family if and when they were in town. That never materialized, and the lieutenant governor, you know, shortly thereafter became almost full time.

CBG: Did Mrs. McNair extend her plan of developing the connection with South Carolina art and history to the Lace House as well?

REM: Yes, but we never finished. You know, the Lace House wasn't finished. The construction and all was completed after we left. That was part of the plan, to do the same thing, and I think there is a lot of it over there. A lot of the stuff that had formerly been in the mansion has been moved over there, but that was her plan, to do that. Also part of her plan was to mall that area, to close Richland Street from the Baptist Building to the other end so that it would be one, nice, big, walking mall where people coming in could walk through the gardens and

the Lace House and have all of that opened to tours as part of one mansion and grounds historic complex. They were never able to get the city to agree to close that street.

CBG: Yes. Would you say that her effort resulted then in the idea of having basically an on-going Mansion operation?

REM: Well yes, because the sort of ad hoc committee that we put together that I just established by executive order became a formal Mansion Commission that the General Assembly put into law. That has jurisdiction over the mansion grounds and all of that, and nothing can be done without the approval of that commission. In the past, if a governor came in and his wife wanted to change something or do something, she could do it at a whim. We felt that the downstairs area was so significant and historic that there ought to be--and this was the trend around the country--some kind of supervision and control over it. So anything done there the mansion commission has to approve. They sort of operate that, and that has continued on, and the commission is still there.

CBG: So, basically, what you have is private living quarters in what really is a public building.

REM: The upstairs is sort of the family area. The family can sort of do what they would like with it, and each wife, each first 1ady, comes along and changes things. She can change it some downstairs, but all of that's supposed to be done in consultation with and with the approval of the Mansion Commission. We used Jack Scoville all during that time as the decorator. Some others had used some people out of New York, but we used Jack. We were able to complete some plans Mrs. Russell started with the patio. We wanted to add the swimming pool and all to that to complete that area, and you recall there was an old garage, a wooden garage with the servant's quarters over it. We got rid of that. Again, Josephine,

with the cooperation of Dr. [William S.] Hall out at Mental Health, was able to get from them all of the brick, all the brick from the old mental health wall, all of that, and it was built by a crew from the prison.

CBG: Yes.

REM: So all of that work was done with materials from the Mental Health Department that was given to us and with prison labor.

CBG: Did the Mansion Commission have a staff?

REM: The Mansion Commission did not have a staff. We put in sort of the first staff, the first secretary to Josephine, because of the tremendous volume of work that came as a result of opening it up more, Mrs. Clara Duncan, whose husband had a been a member of the legislature, Sidney Duncan. Clara was an official garden club judge and all of that, and she just was so good at handling things. So she became the mansion director and served during our administration and then went out to Tennessee and served as mansion director for the governor of Tennessee for more than one term.

CBG: In looking back, perhaps more at the State House grounds, were there specific problems with statues . . .

REM: (chuckles) There were.

CBG: . . . or memorials, I guess?

REM: Well, Robert Marvin's layout, landscape layout would really beautify the grounds. Once we got that hole covered up and got the buildings in place, it would really be a beautiful place. We felt it should be. We felt it should be the place in South Carolina that people would want to come. We also felt that it should be sort of an area where you walked around among the history with all the monuments and statues there. You know, when they were put there, there wasn't a whole lot of planning on why something was put where it was. In the planning we

decided that General Wade Hampton ought to be put in front of the Wade Hampton Building that was named for him.

CBG: Not the Calhoun Building.

REM: That's right, not the Calhoun Building, and so we planned to move some of these around and ran into all kinds of problems, particularly from organizations that had had them put there in the first place. We had to move that palmetto tree. We wanted to put it in a more significant location. I remember Miss Inez Watson. She'll probably acknowledge that we fought Civil War Number Two and World War III over those kinds of things and getting some of them moved. We had a great debate over Mr. [James] Brynes because we wanted him in a very focal point, in a place where he would occupy a real place of honor, but the question was should we turn his back to the Supreme Court or not. We felt that if you turned his back on the State House, people would see his back rather than see his face as they walked around. Those are the kinds of little but, oh, gosh, very delicate problems we had to deal with. We ended up, really, following the plan, you know, with all of the little in-fighting and difficulties, and I believe now that it's almost complete. People are beginning to be very proud of it, and I can tell the acceptability by the people that want to take credit for it.

CBG: Yes.

REM: When that hole was there, I couldn't find anybody who wanted to take any credit at all.

CBG: Yes.

REM: Nobody wanted to be identified with it.

CBG: Was there refurbishing to the State House itself?

REM: The downstairs.

CBG: The downstairs.

REM: Yes, it was refurbished because it was very cold, and nothing much had been done to it. By closing up those huge corridors and making them into--like the corridor on the governor's side, there was considerable refurbishing there, and that's where we got into, you know, a good bit of work of making it look like a governor's office ought to look.

CBG: Yes.

REM: In paneling it and going through all of that with it. The same thing on the Senate side. The upstairs had been done periodically because that's exclusively under the jurisdiction of the legislature, and they had periodically refurbished the House or the Senate or that big foyer out in the middle of the rotunda.

CBG: Yes. Was there thought of developing any of the statues or monuments inside the State house?

REM: No, we debated some. We debated that to some extent and stayed away from it for several reasons. One is that it's so difficult to control if you ever open it up. We decided that the better part of wisdom was to leave that alone and not do that. We did have several suggestions that we get some murals painted of historic periods in the history of South Carolina to put on those huge walls going up stairs and downstairs and up in the area between the House and the Senate. We had several proposals for it, but we were never able to really get to it. Alfred Richardson, who was a native South Carolinian who did a lot of the work in the Palmetto Club, came up with what I thought were some real good ideas that would have enhanced the beauty and fit into the dignity, but we couldn't get a consensus. We had a problem getting a consensus from those that we thought were our artistic advisers. They couldn't agree really on his work or on what he wanted to do, and I was very strong in my feelings and convictions that whatever we did was going to

be by or about South Carolinians. I just couldn't see getting people from New York to come in and do the State House and the Governor's Mansion. We had strong feelings about that.

CBG: Yes.

REM: We decided we'd do it with South Carolinians, and we felt we had the talent. My feeling was if Milby Burton and Jack Craft and people like that ever came to a consensus on something that it had to be good.

CBG: Does the governor get involved in the day-to-day operations of the State House, things like not only making these bigger decisions but security?

REM: Why, General Services has control over all of the facilities.

CBG: And they really run it.

REM: And General Services sort of runs it. Now the upstairs, nobody got involved with that. That was exclusively with the House and the Senate. They did it, and you stayed pretty much out of it. The security there was pretty much theirs. As a result of the problems we developed during the sixties, we did provide security, and that's where the first security division came from, headed by John Rowland who had had a long experience with the FBI.

END OF TAPE